Colorado ARCHITECT

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AIA COLORADO
AIA COLORADO NORTH
AIA COLORADO SOUTH
AIA COLORADO WEST
AIA DENVER

SEPTEMBER 1999

LOOKING BACK, LOOKING FORWARD

"Growth is only possible as a product of history. Without memory, innovation is merely novelty. History gives growth a direction"—from #42, An Incomplete Manifesto for Growth, by Bruce Mau.

As we look forward to a new century, the 1999 AIA Colorado Design Conference looks back and commemorates the great architectural innovations which led us there. Join us as we celebrate at the luxurious Broadmoor Resort in Colorado Springs November 19-21, 1999. Within this pristine setting, we will contemplate the most significant contributions to architecture in the 20th century and the creators who made them possible.

Included at this year's conference will be the Annual Design Awards & Gala to be held Friday night as the kick-off to the weekend. Hosted by AIA Colorado President Ned White, AIA, this year's event will feature the winning entries in the 1999 Design Awards program, presented by jury chair Scott Johnson, FAIA. Also plan to attend this year's exhibition of the most exciting and latest new products and technologies in the design industry scheduled to coincide with the President's Reception to which all registrants are invited. AIA members will be eligible to receive up to 21 AIA/CES learning units for participating in the full conference.

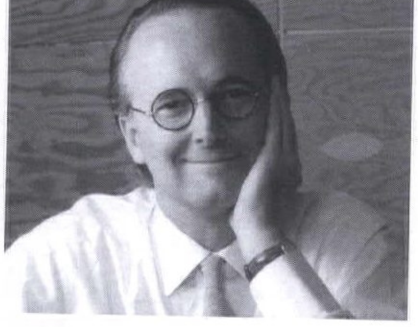
For more information on the Conference call 800.628.5598.

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AIA COLORADO DESIGN CONFERENCE AWARDS JURY

A distinguished panel of jurors has been selected from California's most eminent architects.

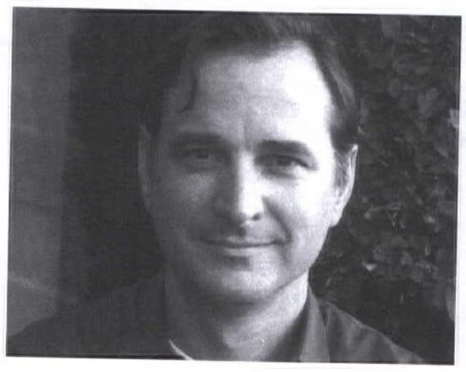
Scott Johnson, FAIA



Scott Johnson is a founder and the Design Partner of Johnson Fain Partners, headquartered in Los Angeles. He directs the design of all buildings for both public and private clients worldwide. Mr. Johnson attended Stanford University, the University of California at Berkeley, and received his Master of Architecture degree from Harvard University's Graduate School of Design. Apprenticing with The Architect's Collaborative, Skidmore Owings and Merrill, and Philip Johnson, he moved to California in 1983 to re-engineer William L. Pereira Associates and begin private practice.

Mr. Johnson is well-known for the design of a broad range of projects including 20th Century Fox Plaza, Sunamerica Center, the Opus One Winery, and Rincon Center in San Francisco's historic Postal Annex. He is currently designing laboratories and administrative buildings for Amgen, the world's largest biotechnology company, and the Capitol area East End Complex, a 5 block mixed-use office development in Sacramento, California.

Frederick Fisher

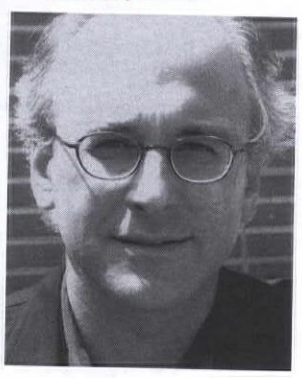


Frederick Fisher, principal of Frederick Fisher & Partners, Architects, founded his practice in 1980. He soon developed a reputation for refinement and innovation in the design of art facilities and residential spaces. Architectural Digest recognized Mr. Fisher as being among the top 100 designers in the world. His firm has received the honor of the Brendan Gill Prize from the Municipal Arts Society of New York for the design of P.S. 1 Contemporary Art Center in Long Island City, New York.

Frederick Fisher received a Bachelor of Arts degree from Oberlin College in Art and Art History and a Masters in Architecture from the University of California at Los Angeles. He is licensed with the State of California and the City of Berlin, Germany.

Mr. Fisher was Chairman of the Environmental Design Department at Otis/Parsons College of Art & Design for six years. He has held many visiting instructor posts, including Harvard University Graduate School of Design, Sci-Arc and the Department of Architecture and Urban Design at UCLA.

John Kaliski, AIA



John Kaliski, AIA, has a background in both the public and private sectors and brings an interest, passion and knowledge of the shaping forces of urbanism to each design effort. A partner since

[See *JURY* on page 2]

Colorado Architect *is the monthly publication of AIA Colorado, AIA Colorado South, AIA Denver, AIA Colorado North and AIA Colorado West, and is provided as a benefit to members. Submit your article by mail, fax or e-mail (info@aiacolorado.org). Deadline for all newsletter material is the 1st day of each month previous to publication. Submissions are edited and published as space allows. Letters to the editor, suggestions, comments and encouragement are welcomed. Expressed opinions and statements in this newsletter do not necessarily represent the opinions of the AIA Colorado Board of Directors or its membership.*

Four Critical Elements for Great Design

As architects, we have a tremendous responsibility. We are the leaders who shape the built environment. Every day, almost every person is somehow affected by what we design. Their attitudes, activities, effectiveness, and joy are all shaped in part by the physical environment that we have created. While it's true that many buildings may have had little, if any architect's input, the ones we do design are critical.

If you assembled ten architects in a room it probably would be impossible to completely agree on what it takes for a good design, much less what creates a great design. That said, I'd like to share my thoughts on what I believe are the four critical elements to creating a great design.

1. Since we are creating buildings for a purpose, a great building must meet the clients' program and functional requirements. Again a spectacular design that won't do what the client needs isn't a great building. Function is tied so tightly to successful projects that it can never be far from the designer's mind.

2. The building or design must be visually appealing or beautiful, both from the exterior and the interior. Since we are visual beings, pleasing appearances give us feelings of satisfaction and joy. The interior must be equally pleasing since we are not creating sculptures but environments where people must function and live. A building that is beautiful outside but weak inside or vice versa can't be considered a great project.

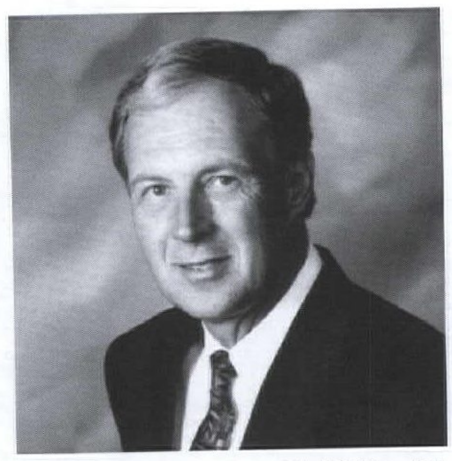
3. A great building should capture a spirit of uniqueness. There have been many great buildings in the past, but to simply copy one would not produce a new great project. Uniqueness can be in the form of shapes, or materials, or even functions. When we see a unique project, the reaction is usually "WOW, why didn't someone do that before?"

4. A great building must have an enduring quality. We are designing buildings that usually last a minimum of 25 years and more often 50 to 100 years or more. We have a responsibility to make these designs as enduring as possible. Especially today, so many buildings seemed to be designed as throw-aways, when the first use is done, you just bulldoze it and start over. For future generations and the environment, we need to focus on designs that endure and buildings that can adapt.

When these four goals are met, we can create great projects. It should be our goal with each project to strive for it to be the best building it can be, we can't always succeed but it is certainly our responsibility to try.

To inspire and educate Colorado architects toward great designs, AIA Colorado hosts our annual Design Conference. This year, we are focusing on three of the great buildings and their architects from the late 20th Century. We'll also explore where these architects think we're going in the next millennium. All who attended last year's conference came away inspired and invigorated—and this year will be even better.

Please mark November 19th - 21st on your calendar and don't miss this great event at the Broadmoor.



—*Ned White, AIA*

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1993 in AIJK, he has worked on urban design projects throughout Southern California and nationally. His design work during the past four years includes child care, cultural arts, historic rehabilitation, tenant improvement, office, medical and residential projects.

Before his partnership with Aleks Istanbullu, John Kaliski was Principal Architect of the Community Redevelopment Agency of the City of Los Angeles (CRA/LA), and also worked as a design architect with Skidmore, Owings and Merrill in Los Angeles and Houston. He graduated from Yale University and has taught design history, studios and theory at the University of Houston and the University of Southern California. Currently, he teaches at Sci-Arc, the Southern California Institute of Architecture.

In 1996, John Kaliski served as chair of the American Institute of Architects Regional and Urban Design Committee. During his tenure he led the effort to develop a national urban design policy for the AIA that was adopted by the Institute in 1997.

Building Codes—A Way to Create Safer Environments

Several years ago, I presented a paper, "Language, Sacred Places, and Transitional Housing," at a conference on Shelter, Women and Development, First and Third World Perspective. I suggested that by revisioning feminine mythological concepts of sacred space, transforming the language of form into a new language of community was a possibility. Was this a fable exploring my fascination with physical space? Oh, probably!

But let's look a little closer. Language is a system of signs, which attempts to assimilate a culture's understanding of itself in relationship to the universal mystery of life. To explore this relationship, language becomes the vehicle by which meaning is acquired through defining reality into a useable medium. Just as words become symbolic expressions of thoughts and ideas, the language of architecture images the world and provides structure to everyday existence. As architects, this is our trade and our profession.

As you know, space is by no means a neutral entity. The belief that environments can bring about social change has been part of the fabric of architecture. We have only to look at Le Corbusier's "city of three million inhabitants." The placement of buildings in a park-like setting was to create an environment for the betterment of all classes of people. Likewise, municipalities earnestly adopted building codes earlier this century as a way to create safer environments for its citizens.

Actually, building codes have been around for thousands of years. The first known code is attributed to Hammurabi over 4,000 years ago. Currently, building codes in the United States are prescriptive-based codes, developed based on empirical knowledge of how structures have behaved in the past. From my standpoint as a building official, prescriptive-based codes are fairly straightforward to enforce. Prescriptive codes state how structures must be constructed to meet minimum standards. The impact this has on the built environment cannot be denied.

The system of performance-based codes is being used successfully in several countries today. Performance-based codes provide objectives, functional statements and performance requirements that must be met to satisfy the intent of the code. This challenges both the design professional and the local review agency to be competent in this area of practice where more analysis and technical knowledge are required. For many projects, the prescriptive-based method is sufficient, but where the program demands a unique or just a different solution, the performance-based approach can lend itself to creating these new spaces. Can this affect architecture as a form? Oh, probably!

—Mary Follenweider, AIA
City of Boulder
AIA Colorado North Chapter

Mary Follenweider is the Chief Building Official, Coordinator of Inspection Services for the City of Boulder.

APM's Certification Program

The Association for Project Managers (APM) Project Manager Certification Program is targeted toward engineers, architects, facilities managers, construction managers, design/builders, and others acting as project managers in the construction industry. This program was launched to ensure a higher-than-average level of accomplishment, encourage further growth of the individual, and engender a specific expertise. The program includes these components:

- A 2,500 word essay on a project management topic. This essay should cover some aspect of a project manager's primary responsibility to manage the scope, schedule, and budget of a construction project.
- A minimum of 20 hours continuing education within a two-year period with written follow-up reports prepared by the project manager.
- A detailed application with information on specific project management accomplishments.
- Confidential written references sent directly to APM on behalf of the project manager.
- A minimum of 10-year construction industry and a 5-year project management experience level is required
- A registration fee of $175, with biennial renewal fee of $100 for certification maintenance.

An applicant will have one year from the date the application is received by APM to complete all parts of the certification process. Failure to meet this deadline will require re-filing, paying all fees and beginning the process again.

Questions? Call Howard Birnberg, Executive Director 773.472.1777, fax 773.525.0444, email assocpm@ix.netcom.com or visit the APM Web site at www.constructioneducation.com

Letters Policy

The Colorado Architect welcomes all letters. Letters must be signed with name, street address and daytime phone number. The opinions expressed do not necessarily represent the opinions of the AIA Colorado Board of Directors or its membership.

Continuing Education Opportunities

Fair Housing Workshops: Design and the Law

AIA Colorado, in collaboration with Housing For All, has developed two workshops to examine the confusing federal, state and local regulations which pertain to the accessibility requirement for "fair housing." These conflicting requirements are not well known and can place architects, developers, housing providers and local building officials in legal jeopardy. Also to be addressed are design issues that go beyond those covered by regulations. The workshops are designed to familiarize participants with the latest legal and technical fair housing and accessibility design information and help them to minimize their liability.

The workshops will be held four times this fall/winter in various regions of the state beginning with Glenwood Springs, September 17 and 18. Program costs range from $50 to $150 for one workshop and $85 to $260 for a two-workshop package. AIA members will obtain six Continuing Education LUs for each workshop.

The program is designed for architects, developers, housing providers, local building officials, people with disabilities and their advocates. For location information and registration, please call AIA Colorado at 303.446.2266.

DeVon M. Carlson, FAIA Lecture Series

The University of Colorado College of Architecture and Planning is pleased to announce that the Annual DeVon M. Carlson, FAIA Lecture this year will be delivered by Merrill Elam of the Atlanta-based firm of Scogin Elam Bray Architects. In keeping with the tradition of providing stimulating topics on architectural theory and practice, history and environmental relationships, this year's lecture given by Ms. Elam will be an informative review of her firm's work. Preceding the lecture, an exhibit of her firm's work will be on display at a reception in the Environment Design Building.

This free event takes place Thursday, October 7, 1999 at 6:30 pm in the Mathematics Auditorium of the University of Colorado at Boulder Campus. The reception preceding the lecture will be held in the Environmental Design building from 5:30–6:15 pm.

The DeVon M. Carlson, FAIA Lecture Series was established through the AIA/Colorado Educational Fund in 1981 and since then has provided opportunity for architects, architectural students, related professionals and the general public to hear and communicate with persons important to the architectural profession. This program was established at the time of Dean Carlson's retirement from his 38-year association with the University of Colorado at Boulder and Denver and the College of Architecture of which he was the founding Dean.

For more information on this lecture, please call 303.492.7711.

Project Manager's Seminar – Project Scheduling

The Society of Design Administration & The American Institute of Architects will be hosting a seminar on Project Scheduling on September 22nd 5:30 - 8 pm. This exciting dinner program addressing the importance of project scheduling in the process of project management, will be conducted by Michael D'Alessandro, P.E. of PSMJ Resources at the Denver Design Center, 595 South Broadway. The schedule is a 5:30 pm dinner, followed by the 6:15pm program. Cost for the program is $30 for members (SDA, AIA, ACEC, ASLA) $35 non-members. To register, call Sally DiSciullo, SDA/C, Keenan Consulting Group, 303.282.9411, fax 303.282.9412.

The Best Show in Public Works

APWA's annual Congress is widely respected in the Public Works Community for its excellence of education sessions and its diversity of exhibitors. The theme for the 1999 Congress and Exposition is "Advancing your Community,"—the goal of all public works professionals. "The Best Show in Public Works" will be held in Denver on September 19-22, 1999. Also to take place is APWA's Awards Program, designed to recognize outstanding individuals, groups, and chapters representing the best in the public works profession. To register, visit their web site at ww.pubworks.org.

"Project Managers" Video Education

A special 11-hour video tape course for design and construction industry project managers will be presented by the Association for Project Managers (APM) and produced by Worldwide Interactive Network (WIN). This course teaches you the concepts and tools of effective construction industry project management. To order contact the association at 312.664.2300; email assocpm@ix.netcom.com

Craft at the End of the 20th Century

The Department of Architecture, Design & Graphics at the Denver Art museum is pleased to announce the inauguration of the Gio Ponti International Design Lecture Series. Mario Botta – the internationally renowned architect and designer from Lugano, Switzerland – will be speaking on Craft at the End of the 20th Century. Wednesday, September 15, 1999 at the Donald R. Seawell Grand Ballroom, Denver Center for the Performing Arts, 14th and Curtis Streets, Denver. Cost for the program is between $15 and $20 with patron's tickets available at $100. For reservations & information call 303.640.7571.

DFFA's October Forum

The Denver Foundation for Architecture (DFFA) announces an October forum at the Denver Athletic Club to discuss the architecture and urban design of several of Denver's upcoming major building projects.

The Denver Art Museum, the Denver Zoo and the proposed expansion at the Colorado Convention Center will be the focus of a panel discussion. Panelists will include the institutions' leaders and architects as well as writers and critics.

Call the AIA (303.446.2266) for information on time and date.

Slate of Candidates Announced

AIA Colorado is pleased to announce its slate of candidates for 2000 offices:

President-elect:

- Marvin Maples, AIA
- John Williams, AIA

Treasurer-elect:

- Martha Bennett, AIA
- Jim Cox, AIA
- Fred Hynek, FAIA
- Rich von Luhrte, FAIA

Secretary:

- Morey Bean, AIA
- Suzannah Reid, AIA
- Rebecca Spears, AIA

Associate Director:

- Jesse Adkins, Assoc. AIA
- Dean Albright, Assoc. AIA

The President-elect and Treasurer-elect are two-year terms, with the second year serving as the President or Treasurer; the Secretary and Associate Director each serve one-year terms. Watch for your ballot to arrive in late September.

AIA Colorado Bylaws require a 15-day period whereby nominating petitions (signed by not less than five eligible voting members) may be returned to AIA Colorado placing in nomination one or more candidates other than those listed above. Petitions must be returned to AIA Colorado by September 17. For information on filing a nomination petition, please contact Steve Loos, AIA, AIA Colorado President-elect at 303.830.0575.

Joseph P. Giattina, Jr. Installed as President of NCARB

Joseph P. Giattina, Jr. of Birmingham, AL, assumed the leadership as President of the National Council of Architectural Registration Boards (NCARB) in June. Giattina is the President and Treasurer of Corporation of Giattina Fisher Aycock Architects, Inc.

NCARB assists its member state registration boards in carrying out their duties and provides a certification program for individual architects.

As an Architect, It's the Little Things...

—Suzannah Reid, AIA
AIA Colorado West Chapter President

Recently a woman appeared on the cover of the journal *Architecture* (May '99)—reportedly, the first woman to ever appear on the cover alone. Little did the editors know what a controversy they would launch, from outright laughter to accusations of trying to sell the magazine with skin.

Do woman architects really have nothing else to offer the profession? I was shocked to hear this from the editor of the magazine on his recent trip to Aspen, and to subsequently read the editorial in the July '99 issue. Is it really that bad out there? Are we a joke? I was brought up to ignore the barriers and moved full speed ahead to establish myself in my career (with my own firm). But sitting here with a number of years of experience and certain confidence in my abilities, I can't help but notice certain recurring themes.

Questions like: "Do you do this full time?" "You just do interiors right?" And my favorite, "Is it your husband's firm?" are asked often enough that I just answer and move on. I get mail addressed to Mr. Reid on a regular basis, and people who don't know me expect to get a man on the phone as the business owner. Day to day I don't think of things in terms of being a woman architect, however, when I sit back and look around, there are signs of something very subtle and very disturbing going on under the surface. How often are men asked whether they work full time, or if they are qualified to do more than specify carpet?

Assumptions that are made about men (by both men and women) are usually on the positive side of experience and skill, while assumptions made about women are the opposite. We are always assumed to be less experienced, less committed, and less knowledgeable about the construction of buildings than men.

Are women in firms more readily pigeonholed into manager positions, instead of leadership ones? Is this where men feel we are more suited? No wonder a majority of women practice as sole proprietors. We obviously cannot get into the roles we desire in male dominated firms, otherwise we might be there instead. Then it follows that the limitations of being a sole proprietor, keep women out of the realm of larger and more complex building types, where we might change attitudes about women as significant architects.

We, as a gender, have already overcome many obstacles in our desire to have fiscal and psychological responsibility for our futures, to be taken seriously, and to be held as equals in the marketplace. But, as with any project, you have to start with the large problems, and work your way down to the small ones. It seems that, at the end of the 20th century, we have arrived at the small ones.

We are now confronting the most fundamental level of human experience, gender and programming. How do we combat the almost imperceptible assumptions people make, which really do interfere with our ability to do our jobs and succeed at them?

As more women get into corporate leadership positions attitudes may change, but it will take a significant number of women in those positions. As women become our clients in significant projects attitudes may change, but we are looking at decades of time to make these kind of changes.

Right now we need to keep our eye on those subtle assumptions and continually work to break them down, in just as subtle ways. We know that outright "feminism" is not received in a positive manner these days, and seems to set us back even further. Cross dressing is an option for some, a "beard" to play Cyrano for others, but these are a bit impractical.

We need to find ways to create change so that people don't even know they are changing.

We need to keep doing what we are doing, keep watch on those subtle undercurrents, and constantly push and redirect them. We cannot be complacent, and we cannot be fervent. We must be patient, and, maybe most importantly, keep a sense of humor.

Components Gather for AIM Workshop

In the latest step toward implementation of the Aligning the Institute for the Millennium (AIM) strategic long-range plan, representatives from state, local, and the national component met in Washington in July to discuss the seven AIM objectives and began developing specific strategies to fulfill those objectives. These objectives will provide the foundation for developing the 2000 budget, which will be presented to the AIA Board this month. For more information about AIM, contact Ray Rhinehart, Ph.D., Hon. AIA at rhinehartr@aiamail.aia.org

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AIA Denver Chapter

1999 AIA Colorado Denver Chapter Board of Directors

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Executive Director of Local Chapters..Susan H. Buchanan, CMP

AIA Denver Fall Breakfast Series

AIA Denver's Urban Design Committee is presenting the popular six-session breakfast seminars running on consecutive Tuesday mornings beginning September 21, 1999. Mark your calendar and watch your mail for the registration flyer!

This series is "The Livable City—New Faces of Urban Design." The variety of topics, project types, presentation formats, and speakers have been selected to inspire, educate, and challenge our attitudes toward our neighborhoods and the environments we manage.

AIA Denver Board Nominations

AIA Denver's Nominating Committee announces its open board positions for 2000. Any AIA member may run for the positions of President Elect, Vice President, Secretary, Treasurer Elect, Director (2 positions), Professional Affiliate. The slate of candidates will be announced in the October Colorado Architect, with elections to take place the last week of October.

Contact Herbert Roth, AIA, President Elect of AIA Denver, if you wish to put someone's name in for consideration (303.534.7007).

Members in the News...

burkettdesign announced the appointment of three new employees at the firm. Mark Shifter, AIA, Stephanie Aguilar and Martin Goldstein, Assoc. AIA, have all joined the firm as project managers. Mr. Shifter has over 13 years of experience as an architect, working on commercial, industrial, institutional, religious and educational facilities. Ms. Aguilar has worked on a wide variety of projects, including city projects, corporate interiors and theater spaces. Mr. Goldstein has seven years of architectural experience and has been involved in the production and administration of large-scale commercial projects in and around Denver.

MARTIN/MARTIN, Inc. Consulting Engineers, received a national Design Award for Best Non-Highway bridge from Precast/Prestressed Concrete Institute (PCI) for its civil engineering design of the Westminster Promenade Pedestrian Bridge. Of the 110 national entrants, MARTIN/MARTIN and the 100-foot-long bridge was one of the 17 winners for outstanding design. The innovative structure, located along Westminster Boulevard northeast of the intersection of 104th Avenue and U.S. 36, serves as a vital link between the hotel, offices, and ice center on the east side and the theaters, restaurants and shops on the west.

Barker Rinker Seacat Architecture has promoted Keith Hayes, AIA, to Principal and Liz Biondi, Craig Bouck, Sarah Meskin-Goldblatt, Amy Sebring and Joonho Yo to Senior Associates. Keith Hayes is the Project Architect for the North Jeffco Recreation Center currently being built in Arvada. Liz Biondi is the Project Architect for a small recreation center study in Sunriver, OR; Craig Bouck is the Project Manager on the Wheat Ridge Recreation Center currently under construction; Sarah Goldblatt will be the Project Manager for the New Campus for Jewish Education masterplan, program, and design in south Denver; Amy Sebring is the Project Manager for the Wilmot Elementary School in Evergreen; and Joonho Yo is the Project Manager for the Machebeuf High School remodel and addition.

Palace Construction Co. Inc. announces the addition of Jeff Lehman, Sean Mims, and David Gremaux to their staff. Jeff Lehman joins the commercial division of Palace Construction as Estimator/Project Manager. Sean Mims has also joined the commercial division as an Estimator/Project Manager. Dave Gremaux joins the Restoration Division as Assistant Project Manager.

Sordoni Skanska Construction Co. announced that it has finalized the acquisition of Alex J. Etkin, Inc., based in Michigan, with offices in Detroit, Kalamazoo, and **Etkin Construction** in Denver. Alex J. Etkin, Inc. joins New York city-based Barney Skanska Construction Company and Boston-based Beacon Skanska Construction Company, as members of Sordoni Skanska's building construction group.

The Denver chapter of Construction Specifications Institute (CSI) announces that the following officers have been elected and installed for the 1999-2000 fiscal year: President, Tom White, CSI, DCT—**Etkin Construction**; President Elect, Judy Nicholson, CSI—**RNL Architects**; 1st Vice President, Keith Holle, CSI, CDT—United States Aluminum; 2nd Vice President, Peter Elliott, CSI, CDT—Elliott Associates; Secretary, Joe Carbone, CSI—Gillans Engineering; Treasurer, Kendy Cusick-Rindone, CSI, CDT—Claire H. Cusick Co., Inc; Director, Professional, Anne Johnson, CSI, CCS—**Brad Adams Walker Architect**; Director Professional, Ann Baker, CSI CCS—**SEM Architects**; Director, Industry, Gary Poindexter, CSI, CDT—Isolatek, International, Director, Industry, Fred Rotter, CSI, CDT—**The Won-Door Corporation**.

Victor O. Schinnerer & Company, Inc has added two staff members. Carey E. Spriggs, Underwriting Manager brings 18 years of underwriting and management experience in the construction industry. Katherine Davitt Enos joins the risk management department with experience and education encompassing both law and architecture.

Sink, Combs, Dethlefs has added to its staff David Mashburn, an architect from Arkansas; Gudmundur Bergmann Jonsson, who came from Iceland by way of the University of Arizona; and Shane Chism (for the summer), from the University of Arizona.

New Members

Tareq Abu-Sukheila, Assoc. AIA
Gensler

Jon Scott Allen, SA

Brian Armentrout, PA
National Wood Products, Inc.

David Lawrence Arnson, AIA
Brent Allred Architect & Associates

Gordon P. Buckingham, PA
Norwest Mortgage, Inc.

Amy E. Burkett, Assoc. AIA
burkettdesign, inc.

Thomas Howard Chidley, AIA
Martin Design, Inc.

Todd R. Coleman, AIA

Nathan Dirnberger, AIA
HLM Design

Attila Fogarasi, Assoc. AIA

Avner Gilady, PA
Allure Custom Rugs

Julie A. Gunkel, ChFC, PA
Guardian

Jennifer D. Hamilton, Assoc. AIA

Daniel J. Horvat, AIA
Gensler

John J. Jezsik, PA
Audio Video Environments, Inc.

Jeremy A. Kozik, Assoc. AIA
Gray Design Group, Inc.

Jeff Kronberg, SA

Nick Kucinski, SA

Frederick C. Lai, Assoc. AIA
H + L Architecture

David Lash, Assoc. AIA

Craig Martin, PA
Archetype 3D Images, Inc.

Jim McDonald, PA
Designers Art & Frame Gallery

Kari Merkl, SA

Hilary C. Michaels, Assoc. AIA

Joseph Novotny, Assoc. AIA

Jeremy Andrew Potts, Assoc. AIA
Durrant Architects, Inc.

Rana Rasteh, Assoc. AIA

Donald H. Reid, Jr., Assoc. AIA

Karen Smuland, AIA

James Stratis, PA
Colorado Historical Society, SHF

Joan D. Vandenburg, Assoc. AIA

Stephanie L. Vines, Assoc. AIA

Roger White, Assoc. AIA
The Mulhern Grap, Ltd.

Lines & Columns

AIA Colorado
South Chapter

Opinions and Expectations—Firms and Interns

—Carol Sundstrom, Assoc. AIA
South Chapter

I can assure you that there is no shortage of conversation among interns regarding their opinions and expectations of the architectural firms they work for. These exchanges are worn like a comfortable pair of shoes among interns, and I was well aware of this before serving as the Associate Director for the AIA Colorado South Chapter. In fact, I started (and continue to start) many of these conversations. What I have since become aware of is that the firms are equally vocal regarding their opinions and expectations of interns. The trouble is, it is not "safe" for either camp to share these opinions with the other, and, as a result, both groups continue to feel misunderstood.

This article is the first of a two-part series to anonymously expose these thoughts. The first part will recount the consistent comments and experiences of interns regarding firms, and the second part will reflect the opposing viewpoints of firms regarding interns.

Regarding architectural firms, interns feel that:

There is not enough leadership. Many firms, and especially smaller firms, have principals that spend a significant amount of time away from the office. As a result, some firms leave their offices staffed only by interns most of the time. Although there is a lot of learning that can come only by doing, there are also lots of questions that can only be (and should only be) answered by experienced architects in decision-making capacities.

Firms are "all business, no art." Some firms are extremely good at the mechanics of running a profitable business, but their work is often rushed and lacks creativity.

Firms are "all art, no business." An obsession with design leaves little attention to the financial health of the firm. As a result, interns see that their paychecks are at risk and pay raises are nearly impossible.

The value of computer skills is taken for granted. The computer modeling and rendering skills that many, if not most, interns possess command very high salaries in related fields. When salaries are not boosted due to these skills, it becomes difficult to justify staying in architecture.

Firms expect to be privy to individual long-term plans. How many architects who own their own firms now told their bosses when they were interns that they had plans to leave as soon as they were licensed and had "enough" experience?

Firms don't offer to pay for the licensing exam. Firms should view paying for their interns' licensing exams, classes, study materials, etc. as an investment in the growth of the company. This is an appropriate offer for a firm to make, and an appropriate offer to accept if the intern intends to stay with the firm for an agreed-upon period of time following the exam.

Many firms don't offer raises when interns obtain their licenses. This is a big occasion, and an equally big responsibility with which should come an equal increase in compensation. Many interns are not motivated to take the exam since there will be no increase in pay or change in responsibilities.

The IDP requirements are difficult to complete. Some of the areas of exposure required as part of the IDP program are nearly impossible to meet, especially in larger firms where interns are used primarily for drafting. When a firm hires an intern, it must commit to helping the intern through the licensing process even if this means a reduction in productivity at times.

Firms with heavy work loads assume that single interns can work longer hours. If your interns are always working evenings and weekends, they will not have the opportunity to meet other single people. After a while, the love of overtime pay wears off and this realization sets in.

Firms think the old way of doing things is better. The presence of computers in architecture is a reality. Many firms are still resisting the computerization of architecture, and firms lose jobs every day to competitors that have 3-D computer rendering and animation capabilities.

Firms assume that computers will make every phase of their projects faster. Additional time invested at the early stages of the project is balanced by quicker revisions later in the project. The trick to being faster at finishing projects is to keep the phases of the project clearly defined (within the firm and to the client) without going back to earlier phases once the next phase has begun.

Older generations are computer illiterate. Those who are in the position to delegate should take the time to at least become familiar with what the computer can and cannot do so they can understand the scope of their requests.

Firms don't pay AIA dues for interns. All interns should be exposed to the AIA, and firms should offer this as a "perk" at the time of hire. If interns aren't involved with the AIA, they will not be able to shape it into the organization that will serve them best—now and in the future.

Firms produce uninspired work. It is hard to work for people who are not interested in, don't read about, and are not excited about architecture.

Many firm principals only are involved in projects long enough to make the first initial schematic sketches. It is much more fun to work collaboratively with the designer than to feel like you are being given a directive to make something work that simply won't.

Interns are not paid enough or given appropriate pay increases. Firms should keep up with what the "going rate" is for interns in their market and assess each intern's value on a regular basis.

Firms are offended when interns leave to go to another firm. It used to be standard that interns were "shared" among firms. When one firm slowed down, another firm would "borrow" the intern. This exposure to several different office environments is critical to an intern's development, and firms should recognize its value.

Firms plead ignorance to how much a project will cost. Experienced architects should sense when a client's requests are out of sync with their budget and should be frank about this from the very first meeting with the client.

Firms cut their fees to get work. Isn't architecture worth it?

1999 AIA Colorado South Chapter Board of Directors

September Activities

- 15 Board meeting
- 20 Programs Committee meeting
- 24 Gala Call for Entries due
- 26 10x10 Slide presentation by Elizabeth Wright Ingraham, FAIA at the United States Olympic Committee Auditorium

What Do Firms Think of Interns?

If you have an opinion or expectation you'd like to share regarding interns, the quality of architectural education, etc. please feel free to send an email to csund@cyberarchitects.com. All comments will remain anonymous, so feel free to say what you really think.

New Members

Jeffrey L. Peterson, AIA
Hagen Cameron Architecture, PC

David E. Porwoll, AIA
CSNA Architects

AIA

AIA Colorado North Chapter

1999 AIA Colorado North Chapter Board of Directors

President ....Rebecca Spears, AIA
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Executive Director of
Local Chapters..Susan H. Buchanan, CMP

Design Awards Entries Due Soon

By now, you've received AIA Colorado's North Chapter Design Awards entry form. Remember, if you want to enter one of your firm's projects, the entry form is due September 13th and the project submittal is due October 1st. The winners will be announced at our annual dinner on November 12th.

Mouton Residence Tour Cancelled

We regret to announce that the tour of the Mouton Residence, which was tentatively scheduled for September 21 and announced in last month's *Colorado Architect*, has been cancelled.

New Member

George A. Larson, Assoc. AIA
Boulder Associates

Diversity in the AIA

Before the late-1960s and more than 100 years after its formation, The AIA could count only a handful of women and minority architects as members. The late renowned African-American architect Paul R. Williams, FAIA, who designed houses for many of Hollywood's legendary movie stars, and Julia Morgan, FAIA, best known for her design of San Simeon, the California home of newspaper magnate William Randolph Hearst, stand out as two exceptional examples. Today, women constitute the most rapidly growing segment of AIA membership since 1990. Although the AIA has always welcomed women and minority members, their representation within the profession has not reflected their larger roles within the population.

A National Diversity Program

Early in 1992, the AIA responded to the reality of rapidly changing demographics and its significant impact on the kinds of people who are practicing and propelling the profession of architecture. The president of the AIA convened a Task Force on Diversity to review and evaluate Institute policies and procedures and to recommend changes that more fully reflect the profession's emerging multiculturalism.

Task Force efforts established a National Diversity Program, merging the efforts of the Women in Architecture and Minority Resources Committees to fully focus the Institute on its goal of increasing diversity within the profession. A National Diversity Committee, comprised of five AIA members and representatives from the American Institute of Architecture Students and the Council of Architectural Component Executives, is now responsible for developing and managing the Institute's diversity outreach resources. A primary responsibility is to organize and manage a yearly national diversity conference.

Information on the AIA National Diversity Program is available online at e-Architect. The proceedings from past Diversity Conferences are included along with case studies of AIA Chapter and member firm's successful programs. Materials are available for interested members to access for use locally. For high school Career Days, chapters can provide schools several videotapes profiling women and minority architects at various stages in their careers. National staff members are good resources for ideas on increasing the ethnic, cultural, and gender diversity of our profession and organization.

"Creating balance" is the foundation of the Institute's commitment to diversity in the architecture profession and throughout the construction industry. Still reaching for its goal of a fully diverse professional society, the AIA continues working to provide equal access to and opportunity in all levels of the Institute and the profession.

—*Rebecca Spears, AIA*
RB+B Architects
North Chapter President

AIA Membership October 1998

Ethnicity		AIA/FAIA	Assoc./Intern	Emeritus	Total	Percent
African American		427	129	24	580	1.0%
Latino(a)		936	178	44	1,158	2.0%
Sub-Continent Asian		176	32	3	211	0.4%
Native American/Alaskan Native		79	12	7	98	0.2%
Asian		1,387	211	103	1701	2.9%
Other		54	5	7	66	0.1%
White		3,4375	2,575	4,882	41,832	71.4%
Unknown		7,129	4,848	928	12,905	22.0%
Total		44,563	7,990	5,998	58,551	100.0%
Gender						
Female		4,262	2,026	111	6,399	10.92%
Minority Women		369	156	6	531	0.90%
Firm Ownership	20+empl.	10-19 empl	5-9 empl	2-4 empl	Sole Prac	Total
Total AIA Firms	230	419	941	3,248	10072	14,910
WBE	0	9	25	171	884	1,089
MBE	9	20	56	204	783	1,072

NAAB Full-time student/faculty Enrollment Report: November 1998

Ethnicity	Undergrad	B Arch	M Arch	Faculty
African American	682	1165	133	78
Native American/Alaskan Native	67	138	20	2
Asian	1065	1497	550	68
Latino(a)	955	1249	301	68
Total Students/faculty	11789	16423	5461	1856
Women	4419	5413	2273	367
Percent	37.5%	33.0%	41.6%	19.8%

Building in Boulder County

In response to the North Chapter's concern regarding land use policy in Boulder County, (July 1999 *Colorado Architect*) the Boulder County Land Use Department is hosting a session on Site Plan Review (SPR) and processes related to building in Boulder County, Thursday, September 16, 1999 from 3:30-5:00 p.m.

The Land Use Department would like to get feedback to improve communication, reduce conflict, and improve the process. They are at a point of considering possible changes in the regulations and the administration of SPR and need the input of AIA and the HBA. The agenda includes a discussion of the process for SPR, possible changes, the relationship of SPR to the building permit process, and ideas for education efforts of the county.

Members in the News...

The design of the new Boulder studio of **OZ Architecture** has been recognized by the AIA Western Region with a Citation Award for design. The award is presented for excellence in design. There were 197 submittals with 20 winners. Steven Ehrlich, FAIA, chaired the jury.

The 9,500-square foot facility OZ occupied in March was a motorcycle sales and repair shop for more than 50 years. The firm's primary challenge was to convert the building into viable office space for an architectural firm. Acting upon this challenge, the office space not only provides an excellent environment for creativity, but continues OZ's tradition of contributing to the improvement of the downtown Boulder neighborhood.

109th MERIDIAN
colorado west chapter

1999 AIA Colorado West Chapter Board of Directors

President .... Skip Doty, AIA
President-Elect.. Vacant
Past President.... Suzannah Reid, AIA
Secretary........... Michael Oney, AIA
Executive Director of
Local Chapters.. Susan H. Buchanan, CMP

Grand Junction 10 x 10 July 30, 1999

—Skip Doty, AIA
AIA Colorado West Chapter President

Contrary to popular belief, there is still a slight pulse of activity in the Western hinterlands. A 10 x 10 was held at the Museum of Western Colorado on Friday July 30, 1999. A 10 x 10 is where ten people—not necessarily architects—get together and show ten of their slides. The more diversity there is in presenters, the more exciting the show becomes. This is also an opportunity for members to relax and socialize.

This year Frank Wagner, AIA, and Mike Oney, AIA, put together quite a mixture of speakers. Lyle Nichols spoke of being a self-taught sculptor, who used his humble roots as a starting point and inspiration. Gerald Fritzler took us on an exploration of light and shadows expressed through his watercolors.

John Eloe spoke of a spirit of community while showing slides of work completed by Patrik Davis Associates in Montrose. This is the oldest firm in Montrose, and it truly has become an integral part of that community.

I attended a 10 x 10 in Grand Junction in April 1996. At that time, I met many of the architects that practice in the city. This year, there were several architects that made presentations who I did not know. It was a real pleasant surprise to see the quality of work presented by Marc Maurer, John Galloway and Bob Arcieri, who is a Landscape Architect.

The range of discussions went from Nona Kelly-Carver, who recited her folk poetry, to David Detwiler and Chris Baldwin, who gave computer-generated images of the future.

The festivities were topped off by a wonderful tour of the new tower at the Museum of Western Colorado by Ed Chamberlin, AIA. In the cool night breeze we had an unobstructed 360° view of the Grand Valley. Mr. Chamberlin's firm designed the tower and is involved in a several-phase renovation and expansion of the museum. Ed also gave a great presentation of his firm's current work. For the complete lowdown on this highest public space in Grand Junction, you will have to stay tuned to this channel.

On a sad note, the program was dedicated to the memory of Robert Van Deusen, FAIA, who recently passed away. Many of the architects who are practicing in Grand Junction were associated with him at one time or another in their careers. There was a display of his work set up in the room.

The AIA Colorado West Chapter wants to express its thanks and gratitude for all of the speakers. A special thanks to Frank Wagner and Mike Oney as well as to the sponsors Office Outfitters, Plaza Reprographics, and Fawhaus Architects, Inc.

Rock for All Ages: Colorado National Monument

—Skip Doty, AIA
AIA Colorado West Chapter President

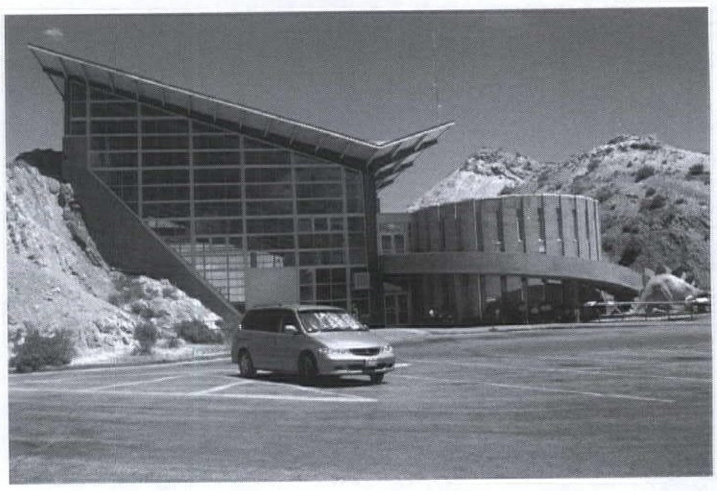
"There is only one real story that goes with the Colorado National Monument; it is the one story that never ends."
—John Otto 1911

Colorado National Monument

"Every inch of the 23 miles of this road is 'hand-made,' with some help from black powder and dynamite. We're going to be mighty proud when we are done. It'll be a great thing to come back here with our grandkids and tell stories."

The 23-mile Rim Rock Drive is the true life blood of the monument. The construction of the road in the 1930s set the standards for the other structures built within the monument. Today it allows the casual visitor to access the scenic vistas and enjoy the geologic formations. The road, scenic overlooks, guardrails, retaining walls, culverts, ditches and draining tunnels comprise a National Historical District.

In the 1930s, the Civilian Conservation Corps. (CCC) built many of the buildings still being used today. They were all built with the stone from the road project. The materials blend with and have become part of the natural landscape. A group of buildings that serve as the maintenance facility and this office building are part of the Saddle Horn National Historic District.



Quarry Visitor Center, Dinosaur National Monument.

As one spends more time in the desert, he slowly develops a sense of the dream time. Time slows down, the spirit is accentuated, and a sacred trust is formed with the landscape.

The Park Service did not set out with this concept in mind when the buildings and support facilities for the Colorado National Monument were built. They were imbued with it as time went on. But it is this spiritual and historical basis that governs the way the Park Service now operates this Monument. It is a respect for the land that has been built over time.

New Members

Mohit Bhargava, Assoc. AIA
Bercovitz Design

S. Wyche Ross, AIA

AIA Colorado Women in Architecture

—Eileen March, AIA
AIA Denver Chapter

For AIA Colorado's Women in Architecture issue, the Denver Chapter focuses on two women in Architecture at the University of Colorado College of Architecture and Planning.

Patricia O'Leary has been the Dean at CU College of Architecture since 1995 and has practiced architecture since 1972. For Colorado AIA Women in Architecture month, Dean O'Leary talks about the focus of the College for the coming year, the relationship between education and practice and the impact that women have had in architectural practice.

Kim Steele (see page 13) is an honorarium faculty member at the University of Colorado College of Architecture and Planning and a Principal at Context, a design firm specializing in landscape architecture and multi-media art. She recently received AIA grant monies for urban design study in North Africa. In this issue she writes about urban design in Denver and investigates the design of public space/entertainment areas of Civic Center Park and the DCPA.

An interview with Patricia O'Leary, Dean, University of Colorado College of Architecture and Planning

What is your focus for the coming year?

At our faculty retreat before the beginning of the Fall semester, we will focus on our new strategic plan. The plan includes three foci: the ethics of intervention and transformation, urban and rural environments; and processes, methods, technologies, and practices. The practices piece includes such things as the use of new technologies, studies of the proliferation of design/build firms, and the temporary partnerships firms develop when working on particular projects.

We also have a committee that is looking at ways of attracting high-quality students. We are trying to raise the levels of expectations for incoming students.

How are innovations in architectural practice affecting education?

We have reacted to the rapid changes in practice through our professional faculty. John Rogers, a retired architect from RNL Design, teaches a professional practice course. It is very well done; when we had our accreditation visit, the reviewers thought it was one of the best in the country. The practice is changing so rapidly. John has guest lecturers from architecture firms that are dealing with these changes on a daily basis. Students are exposed to these issues in the professional practice course.



photo: Dan Sidor Photography

Patricia O'Leary, Dean of CU's College of Architecture.

What about innovations in design?

I think where we are making a difference in the design community by teaching the use of computers as a design tool. Architecture firms have been involved in using computers in preparing working drawings and with communications. Our students have been a valuable resource for firms in that they use computers in design and presentation. For this ability, they are highly sought after. Now, as recent graduates, they do not yet have extensive technical knowledge, but they are able to illustrate a building design.

Also, our students are encountering new design theories in their classes and they will bring this information into firms. In turn, professionals generate a lot of the new knowledge that is coming back to us—just look at all the wonderful people spaces in this community. We have many faculty members who are practicing architects, landscape architects and planners, so there is a good exchange of information relative to practice and design issues.

Although women comprise only 9.5% of total AIA membership, the numbers of women in education and practice has increased significantly over the past ten years. How are these increasing numbers affecting practice and education?

The atmosphere is more positive for women today. When I went to school, I was only the third woman admitted into the program and I experienced the full range of reactions from faculty: from those who were supportive to those who were not supportive. Later, in searching for work, it was difficult for me, as a woman, to schedule interviews with prospective employers. I don't believe that exists anymore.

What do you think about the relationship and perceived rift between education and practice? How can the relationship be strengthened?

The rift between education and practice is a national concern. Different professionals would like to see us concentrate our programs in different areas.

One way we answer any perceived misunderstandings between education and practice is to have an open door policy. I want recommendations from people in practice. I want criticisms. When you make an assessment of a program, it is difficult to do that based on interaction with one or two students. We encourage practicing architects to see the whole program, then give feedback.

Seeing what we do is important. We are trying to work in partnership with

[See O'LEARY on page 12]

ACEC Endorses Value-Based Delivery Systems

America's largest association of independent engineering firms is embracing a comprehensive design delivery policy that will provide clients greater flexibility, quality, and value. The Board of Directors of the American Consulting Engineers Council (ACEC) voted unanimously during its annual convention in Seattle to endorse "Value-Based Delivery Systems," a sophisticated approach built on trust-based relationships, client needs, and the public interest, along with project-focused quality service.

The policy shift is a significant step for the organization, which has long endorsed "design/bid/build" and "design/build" as the best project delivery methods. The concept of value-based delivery systems also supports qualifications-based selection (QBS) as the preferred selection criteria, and promote the use of the most appropriate system of delivery. This would include design-build, design-bid-build, design-build-operate-maintain, construction management or any other option that meets the client's needs.

"This important cornerstone policy will help make us more responsive to our increasingly sophisticated and multi-faceted clients," said Leo F. Peters, ACEC's president. "It will enable our members to provide more valuable counsel to their clients, not only about the pros and cons of different delivery methods, but also about the related issues of financing, operations, maintenance and warranties. In short, we can become the 'trusted advisors' that our clients need in today's complex and fast-paced markets."

With approval from its Board, ACEC plans to educate its members about the new policy, and to welcome support from other design and construction associations. "The appeal of value-based delivery systems is essentially universal," said Anderson, "because the process encompasses trust, communication, responsiveness, quality and integrity. It's truly a win-win proposal for both client and consultant."

For copies of the report, "Principles of a Value-Based Delivery System," contact Sally Thompson or Andrea Keeney at ACEC (e-mail: sthompson@acec.org or akeeney@acec.org). Or for immediate access, click on the ACEC/CO web site home page "What's New" www.acec-co.org

NCARB Ratifies Historic Reciprocity Agreement with China

Delegates representing NCARB's 55 member boards recently voted to ratify a two-phase Cooperation Agreement that sets in motion a step-by-step process for accomplishing the mutual recognition of architects between the U.S. and the People's Republic of China.

The historic action was taken at the Council's 80th Annual Meeting and Conference in Charleston, South Carolina.

The Cooperation Agreement is designed to accomplish two objectives—one of them barely a year away and the other still some distance off. The short-range objective will be reached on July 1, 2000, when a "Bilateral Accord" between NCARB and its Chinese counterpart—the National Administration Board of Architectural Registration (NABAR), comes into full force.

This Accord has been devised as an interim measure that enables a "foreign architect," whether U.S. or Chinese, to practice architecture under specified conditions and "in affiliation with a local architect." It allows for the likelihood that the new Agreement's long-range objective—"to achieve a Mutual Recognition Agreement that will regulate the practice of architecture between the United States and the People's Republic of China"—could take several years. This possibility is well understood by both parties.

Commenting on the Agreement, Zhang Quinnan, MABAR's vice president, said, "It is most important for our future generations."

[*O'LEARY, from page 11*]

firms. We are not all things to all people, but we have an extremely strong faculty. There are things that we know we need to strengthen and we are working on those areas. I invite our professional community to attend juries and the many special events we hold. A continuing dialogue will enhance both education and practice.

DENVER'S ENTERTAINMENT: CIVIC URBAN SPACE, CONTROLLED ENVIRONMENT—OR BOTH?

—Kim Steele

After years of fits and starts, two prominent public sites in downtown Denver have attained a certain level of finish. Both the Civic Center Cultural Complex and the Denver Performing Arts Complex (or the 'Plex') have undergone several rounds of design, review and redesign to finally become what they are now.

The former has remained a truly civic urban space, encouraging a collection of people that routinely activates and uses the place. The latter is a highly controlled environment that affords a certain aesthetic pleasure, yet discourages spontaneous use from theater and non-theater patrons alike.

This lack of off-hour use occurs despite intentions to recreate the park along Speer Boulevard as a 'front yard' for the complex, a place for nearby residents and office workers to occupy during the day and for theater-goers and special events to occupy at night.

While the success of urban spaces relies on a complex mix of factors, the physical design of a place contributes significantly to its public reception. The design of these two public places has resulted in a widely divergent reception as witnessed by the routine presence, or lack thereof, of the public at each location, as well as by the impact each has on the transient audience of drivers that circulate daily past each venue.

The Cultural Complex

The Civic Center Cultural Complex is anchored by the Denver Public Library and the Denver Art Museum, each, by its very nature, a crowd-drawing institution. While both the museum and library offer accessible entertainment on their interiors, the exterior spaces defined by these buildings is entertaining and active in its own right.

Regardless of what one thinks of the public art or actual design of the buildings, in purely formal terms, the scale of the structures in relation to the size of the installations and the amount of open space is proportionately effective. The spaces are inviting, offering enclosure, privacy, visibility, interest, and surprise. A walking tour reveals unexpected turns, framed views, understandable adornment, and spontaneous congregating.

Similarly, a drive-by of the Cultural Complex offers a visually stimulating experience. Variations in color and articulation, undulations in the forms and scale of the site, as well as the abundance of pedestrians typically present animates the view for the driver. While the recent introduction of a park-like space along 13th Street seems oddly out of scale, the eventual installation of several large sculptures slated for the site, as well as the construction of the Art Museum annex, should bring this area into accord with the rest of the complex.

The Plex

When considered in relation to the Civic Center Cultural Complex, the Denver Performing Arts Complex is decidedly underused. Clearly, the portion of the Plex housing the theaters receives routine use at performance time, but outside of that the Plex and the large park that extends to Speer Boulevard is perpetually vacant. This has been an ongoing problem with this site and the park in particular.

Previously home to Larry Bell's steam fountain and four inhospitable concrete benches, the park site was cleared with the intention of creating a place that would be host to theater events and to the casual open space user. To bring a clear identity and activity to this isolated piece of land, the objective was to develop a strong physical connection to the Plex's loggia and theaters and to provide a site to house a prominent sculpture garden.

While no sculpture has yet to be installed, the park itself has been built. When standing in the midst of the newly constructed landscape, there is an overall sense of missed opportunity. The park design looks interesting in plan but there is no experience of the site in three dimensions. The design as it is revealed on the ground plane and the occasional vertical protrusion is diminutive in relation to the buildings. Bounded by the severe facade of the Boettcher Concert Hall on one side and a ceaseless stream of traffic on the other makes this a difficult site, yet the

[ENTERTAINMENT *from page 13*]

Boettcher Concert Hall on one side and a ceaseless stream of traffic on the other makes this a difficult site, yet the ornamental plan geometries of the new design and the undersized scale of it do not engage either the pedestrian or the driver.

Further, the plan rigidly relegates prescribed activities to certain spaces on the site, eliminating possibilities of spontaneity. Perhaps the daily audience was not clearly identified when the landscape was designed, resulting in a disappointing place to visit physically and visually.

Interestingly, the most exciting new element is the projected imagery that nightly illuminates the Boettcher Concert Hall's large blank wall. This simple solution is elegant and understated and successfully addresses the site's predominant night audience—drivers.

The Pavilions

A recent visit to the newly completed Pavilions suggests some design similarities to the Plex. Presenting itself as a version of a public square, the Pavilions successfully employs a themed environment to meet a commercial goal. The design, as seen through its materiality and configuration, supports the businesses in appealing to a target audience and drawing them to the site.

There is nothing particularly notable about the Pavilions' public space on a design level other than it fulfills the client's needs by providing an inhabitable space that encourages people to part with their money. The Plex, while offering a more developed design vocabulary, also has a pervasive-themed feel which may be appropriate for a theater complex. But significantly, it is also a civic domain and as such, is subject to requirements that move beyond those applicable to a strictly commercial space.

The theaters need to be commercially viable, but as a city-owned site, the space should also invite participation by other users. Allowing a space for spontaneous activity rather than attempting to choreograph activity through design is fundamental for a successful civic space.

The Plex's loggia is visually active from an architectural standpoint—the interior façades frequently shift planes, include balconies, and are colorfully animated. Each theater has a distinct design style, allowing it to maintain its separate identity. The space as a whole, however, does not encourage lingering. Rather, the sense of movement conveyed through the structures works to push people through onto 14th Street or the park at the opposite end. The excitement of the loggia spills simultaneously into downtown Denver and into the park. Unfortunately, where the urban nature of 14th Street is able to continue the dynamism of the Plex's loggia, the park is not able to absorb and transform that energy in a meaningful way. The new park hangs at the end of the Plex like an extraneous exclamation point.

The Plex and the Cultural Complex are interesting to view together. Each has its own user group, prominent location, significant architecture, and visual interest, yet the Plex has been unable to foster the versatility of the Cultural Complex and become a truly viable civic urban space. Creating urban public spaces that are actually civic in character, that draw in a varied group of users, that are active and engaging is a challenge Denver should take on.

The Civic Center Cultural Complex offers a good example of how this type of place should look and function. The Performing Arts Center, with its recent national visibility and recognition as an outstanding regional theater complex, is poised to become a prominent urban space as well. Defining a way to shift it toward the success of the Cultural Complex and away from the strategy of the Pavilions would be a first step in assuring its prominence as a true civic space.

Promises, Promises Program Starts September 9

AIA National's *Promises, Promises:* Forging Healthy Project Relationships program begins Thursday, September 9 and runs eight consecutive Thursdays. Produced by AIA Denver, this program offers five (5) HSW credits per class. Call Susan Buchanan, CMP, at AIA (303.446.2266) if you need to register. Class size is limited to 40 people.

Design Firms Growing Faster

One-year growth rates in gross revenues for architecture, engineering, and planning firms are up for the second year in a row. The 1999 Finance & Accounting Survey of Architecture, Engineering & Planning Firms (Zweig White & Associates, Inc.) reveals that the median growth rate among design firms from 1997 to 1998 was 16%. This continues the upward trend of growth rates in the industry. From 1995 to 1996, firms reported a median growth rate of 10.1%. The figure rose to 11.1% from 1996 to 1997.

By looking at firms' projected revenue growth, it's clear that firms are not expecting any major slowdowns. The median three-year projected revenue growth is 37%. The average yearly revenue growth necessary to make that occur works out to 12%- a growth rate lower than the median from 1997 to 1998 (16%)- a clear dedication to future growth.

The Finance & Accounting Survey is the most comprehensive financial study available for architecture, engineering, and planning firms. Based on an in-depth, nationwide survey where participants completed detailed income statements and balance sheets, this book provides a wealth of financial data. Information is broken out by firm type, size, region, growth rate and client base so that firms may make apples to apples comparisons. Additional topics covered include finance and accounting staff, contracts, professional liability insurance, lines of credit, and more.

The 1999 Finance & Accounting Survey of Architecture, Engineering & Planning Firms is available from the publisher for $275, plus $4 shipping and handling. Contact Zweig White & Associates, 600 Worcester Street, Natick, MA 01760, tel: 508-651-1559, fax: 508-653-6522, e-mail: info@zwa.com. Or, visit their online store at http://www.zwa.com/store.

Y2K Liability Protection Soon to be Law



By the time this article reaches your desk, the President will have signed legislation crafted to avoid an outbreak of lawsuits from Year 2000 computer failures. Both Democrats and Republicans agreed that legislation must be passed to effectively manage the potential flood of lawsuits. This particular legislation tries to balance the need of consumers to recover economic losses and the need to protect businesses and high tech firms from financial catastrophe.

The legislation, which would expire after three years, would afford defendants up to 90 days to remedy any Y2K computer failures before a plaintiff can file suit. Punitive damages would be limited to three times actual damages, or $250,000, whichever is less, and links defendants' share of liability to their degree of responsibility. In addition, large class-action lawsuits asserting claims of $10 million or more will be adjudicated in federal court.

"Bystander" liability for Y2K failures is also addressed in the legislation. In general, if a defendant is not the manufacturer or seller of the product or service that suffers or causes the Y2K failure, the defendant will not be liable unless substantial risk of failure was known or should have been known.

The AIA will work to ensure that architects may assert bystander status as a defense in the event of Y2K related failures such as elevator and escalator malfunctions.

Classified

Two-story building for lease: 3000 sq ft up, 3000 sq ft downstairs. 16 individual rooms upstairs. 3000 ft open space downstairs. 2234-2236 Larimer St. Parking in rear. 303-989-5081. 3% financing available for remodel.

September Events

Monday	Tuesday	Wednesday	Thursday	Friday
For more information on any of these events, call AIA Colorado at 800.628.5598, unless otherwise noted.		1 Noon, Committee On The Environment, AIA Office	2 5 PM, AIA Denver Board of Directors, AIA Office	3
6 Labor Day, AIA Office Closed	7	8	9 7 PM, "Promises, Promises" program begins, CU Denver	10 2–5 PM, Government Affairs, AIA Office
13 5 PM, Denver Foundation for Architecture, AIA Office	14	15 7:30 AM, Urban Design, AIA Office ◆ South Chapter Board Meeting	16 7:30 AM, Design/ Build, AIA Office ◆ NOON, Design Committee, AIA Office	17
20	21 7:15 AM Fall Breakfast Seminar #1, Denver Design Center ◆ 7:30 AM Housing Committee, AIA Office	22	23 7:30 AM Historic Preservation, AIA Office ◆ 5:30 PM Reception for John Anderson, David Owen Tryba Architects	24 11 AM Editorial Board, AIA Office ◆ 12:30 PM Finance ◆ 2 PM AIA Colorado Board of Directors ◆ 4:30 PM New Member Reception, AIA Office
27	28 Fall Breakfast Seminar #2, Denver Design Center	29 Fall Member Lunch Series, Tattered Cover LoDo-2nd floor	30	

October Highlights

1 AIA Denver Annual Awards Gala, Oxford Hotel Ballroom
4 Denver Foundation for Architecture, AIA Office

5, 12, 19, 26 Fall Breakfast Seminars #3-6, Denver Design Center

7, 14, 21, 28 "Promises, Promises", CU Denver
27 Fall Member Lunch Series, Tattered Cover LoDo

Colorado Architect
One Park Central
1515 Arapahoe St.
Suite 110
Denver, CO 80202

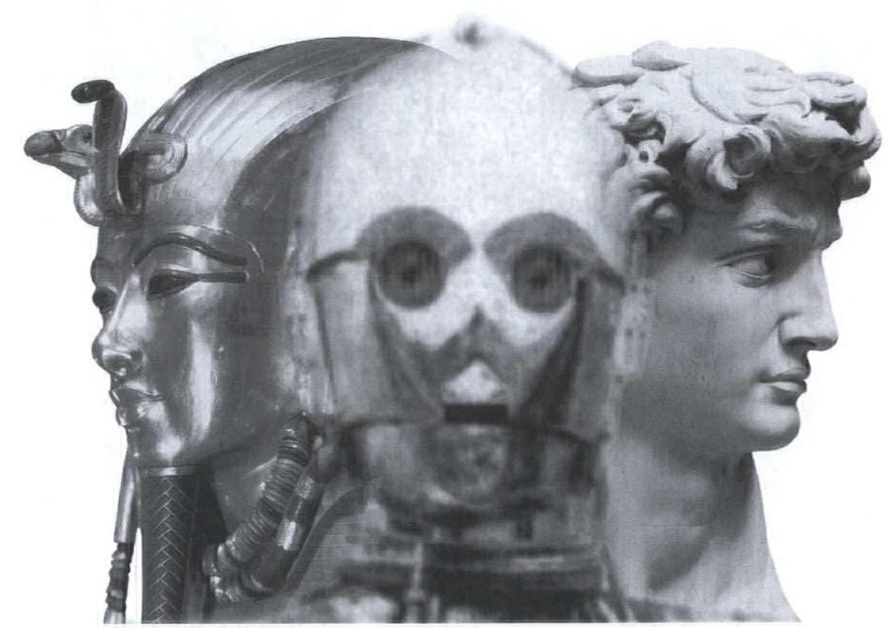
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1999 Design Conference
November 19-21
The Broadmoor Resort

See page 1 for story...